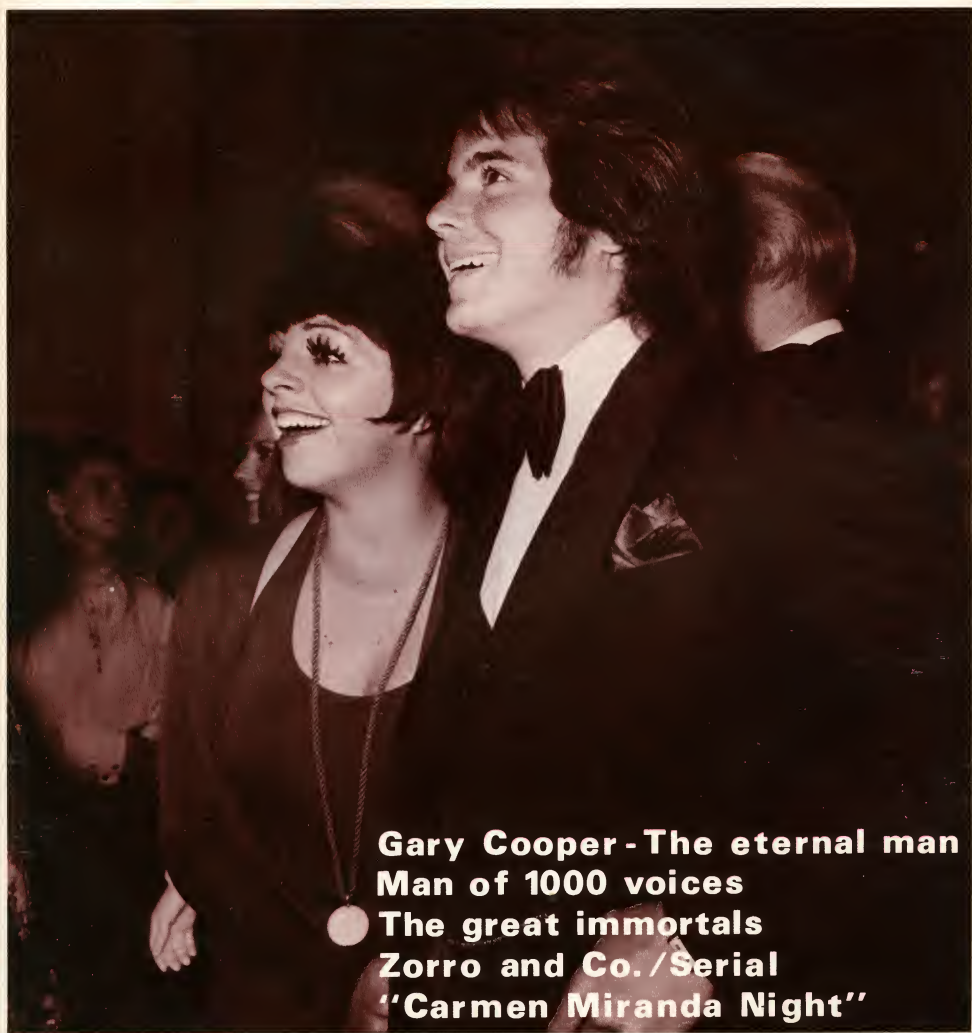


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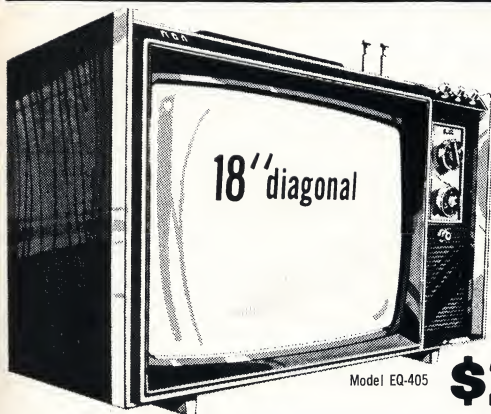
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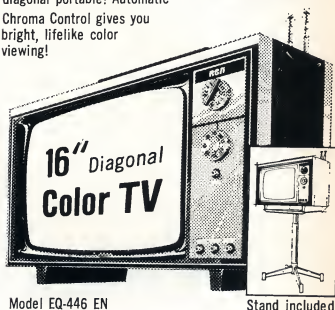


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MAY 1972 VOLUME 7 NO. 1

ON THE COVER

Liza Minelli and her steady date Desi Arnaz, Jr. at the 44th annual Academy Awards presentation. She is the sensational star of "Cabaret," a smash hit.

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Take it from the top

News notes on the Hollywood scene

by Zelda Cini

44th Oscar presentations

The date was April 10, 1972, just a few days before Charlie Chaplin's 83rd birthday and his first trip back to the U.S. and he was there at the Dorothy Chandler Pavilion in L.A., after 20 years of exile in Europe. He is not now, nor has he ever been, an American citizen.

The show itself, a colorful spectacular by anybody's standards, was considered the best Awards production in years. Even more importantly, for the first time in many years, U.S. film-makers swept the slate with honors, with 20th Century Fox leading all the rest, pocketing five Oscars, all for "The French Connection."

United Artists and Columbia tied for second place with four Oscars each. UA won with three for "Fiddler on the Roof" and one for Paddy Chayefsky's scripting of "The

Hospital." Columbia garnered two for "The Last Picture Show" and two for "Nicholas and Alexandra."

But it was Chaplin himself, small, portly, white-haired and near tears, who stole the show, simply by being there, a tiny man who was (and is) a giant in the industry he helped to found. In 44 years of Oscar Awards, he is the only performer ever to receive a two-minute standing ovation.

For the record, "The French Connection," an action-film concerned with dope smuggling, was named Best Picture of the Year (producer Philip D'Antoni). William Friedkin carried off the Oscar as Best Director for his work on "Connection," and the star, Gene Hackman, scored his first victory as an actor, although he had been nominated twice before for supporting roles in "Bonnie and Clyde" (1966) and "I Never Sang For My Father" (1970).



44th ANNUAL OSCAR AWARDS - Charles Chaplin and wife Oona O'Neil Chaplin in Hollywood after many years receives a two-minute standing ovation.

Jane Fonda, who was nominated in the same category in 1969 for "They Shoot Horses, Don't They?" was voted Best Actress for her role as a neurotic and driven prostitute in "Klute."

Ben Johnson and Cloris Leachman, both nominated for the first time, won Best Supporting Actor and Actress awards for their performances in the same film, "The Last Picture Show."

For film buffs who like having complete records of Oscar Awards in their files, here's a complete rundown on who won what and who produced it:

Best Picture - "The French Connection," D'Antoni Productions, 20th Century-Fox, Philip D'Antoni, producer.

Best Performance by an Actress - Jane Fonda in "Klute," A Gus Production, Warner Bros.

Best Performance by an Actor - Gene Hackman in "The French Connection," D'Antoni Productions, 20th Century-Fox. Special Award - Charles Chaplin.

Best Performance by an Actor in a Supporting Role - Ben Johnson, in "The Last Picture Show," BBS Productions, Columbia.

Best Performance by an Actress in a Supporting Role - Cloris Leachman in "The Last Picture Show," BBS Productions, Columbia.

Best Achievement in Directing - William Friedkin for "The French Connection," D'Antoni Productions, 20th Century-Fox.

Best Song (Original for the Picture) - Isaac Hayes for "Theme from Shaft" from "Shaft," Shaft Productions, Ltd., Metro-Goldwyn-Mayer.

Best Screenplay (Based on material from another medium) - Ernest Tidyman for "The French Connection," D'Antoni Productions, 20th Century-Fox.

Best Story and Screenplay (Based on factual material or material not previously published or produced) - Paddy Chayefsky for "The Hospital," a Howard Goffried-Paddy Chayefsky Production in association with Arthur Hiller, United Artists.

Best Achievement in Cinematography - Oswald Morris, "Fiddler on the Roof," Mirisch-Cartier Productions, United Artists.

Best Achievement in Special Visual Effect - Alan Maley, Eustace Lycett and Danny Lee, "Bedknobs and Broomsticks," Walt Disney Productions, Buena Vista Distribution Co.

Live Action Short Subjects - Manuel Aranga and Robert Amram for "Sentinels of Silence," Producciones Concord, Paramount.

Animated Short Subjects - Ted Petod, for "The Crunch Bird," Maxwell-Petok-Petrovich Productions, Regency Film Distributing Corp.

Best Foreign Language Film - "The Garden of the Finzi Continis," a Gianni Hecht Lucari-Arthur Cohn Production (Italy).

Best Achievement in Sound - Gordon K. McCallum and David Hildyard, for "Fiddler on the Roof," Mirisch-Cartier Productions, United Artists.

Best Original Dramatic Score - "Summer

of '42," Michel Legrand, a Robert Mulligan - Richard Alan Roth Production, Warner Bros.

Best Scoring (Adaptation and Original Song Score) - "Fiddler on the Roof," adapted by John Williams, Mirisch-Cartier Productions, United Artists.

Best Achievement in Film Editing - Jerry Greenberg for "The French Connection," D'Antoni Productions, 20th Century-Fox.

Best Achievement in Documentary Production (Short Subjects) - Manuel Arango and Robert Amram for "Sentinels of Silence," Producciones Concord, Paramount.

Best Achievement in Documentary Production (Features) - Walon Green for "The Hellstrom Chronicle," David L. Wolper Productions, Cinema 5 Ltd.

Best Achievement in Costume Design - Yvonne Blake and Antonio Castillo for "Nicholas and Alexandra," a Horizon Pictures Production, Columbia.

Best Achievement in Art Direction - "Nicholas and Alexandra," John Box, Ernest Archer, Jack Maxsted and Gil Parrondo. Set Decoration by Vernon Dixon, a Horizon Pictures Production, Columbia. ***

A Star to walk on

Now that the hoopla about Oscar is over for another year, movie historians can sit back in leisure and reflect on some fascinating firsts. The Chaplin caper, for instance.

A couple of decades ago, the Little Tramp abandoned the U.S. for a number of reasons, many of them personal. It took a special invitation to lure him back. However, once he indicated that he would indeed return, all kinds of honors were heaped upon him. The Writers Guild presented an unprecedented Medallion Award which may never be handed out again. The Academy of Motion Picture Arts and Sciences built an evening around him. And at last he was able to achieve that weird kind of immortality which could only be bestowed with the cooperation of the Los Angeles City Council, to wit:

Charles Chaplin would have a brass star with his name on it imbedded in the sidewalk on Hollywood Boulevard!

But even that honor didn't come easily. The vote was 11 to 3. The three dissenters were reluctant to explain their disapproval publicly. Privately, however, they complained that since the comedian had earned his money here he should not have left the country to live in Switzerland.

The Writers Guild, on the other hand, selected Chaplin as the recipient of the singular Medallion because (as the citation reads, in part) "... the seriously funny little fellow ... has symbolized the least of us, fighting

back, with instinctive wit and cunning the forces that would have him - and us - conform to rigid rules imposed by a faceless authority..."

So much for L.A. City Councilmen Nowell, Wilkinson and Lorenzen. ***

Odd and Incidental Statistic

In 1927, Cecil B. DeMille released an epic film called "King of Kings." The Hollywood Ministerial Association liked it so well it offered to show it free during Holy Week.

This year, 25 years later, the Hollywood Ministerial Association still likes the film so well it showed it free again, for the 25th time, in a once-daily screening at Pacific Pantages Theater for the week of March 27 through April 1.

Same week, same city, two new films had eager audiences lined up around the block to help create some historic box office grosses - "The Godfather" and "Clockwork Orange."

Stash those non-sequiturs away in your memory bank as some sort of commentary on entertainment in this changing world. ***

New age of humor

Speaking of changing worlds, while the big screen seems to woo the largest audiences with a neat combination of nudity and violence, television is laboriously coming of age with humor. Not the old-fashioned stand-up kind of gag so much as the sly jab of satire. It's the apparent dawning of an age of chuckles, not yokes.

At a time when Women's Lib is very serious indeed, Flip Wilson dons a dress and romps all over the chauvinism of both sexes. "All in the Family" needles bigotry - and sometimes draws blood. "Laugh-In" strikes across almost every social and political "sacred cow." And so it goes. Even television itself is not immune from this new wave of satiric fun-poking, with the rash of take-offs on its own daytime programming by such comedy-stylists as Carol Burnett and her able coworkers. Even in such shows as Mary Tyler Moore's situation-comedy, the pomposity of TV announcers is attacked. All of this "new" humor has a wry bit. But what makes it so refreshing to some people is that it has its base in the revelation of plain ordinary garden-variety human weaknesses. Unlike the old-fashioned pie-in-the-face pratfall type of comedy, this kind of humor fits into a self-examining society. We may be dumb, even ignorant, but

Turn to Page 24

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All of his life, Gary sketched and painted. He had studied in college to become a commercial artist and had invaded Los Angeles in the Early Twenties to try to gain a job as a newspaper illustrator. Riding in Westerns to gain "earring money" turned him into an actor. When he died, three Oscars were in his trophy room.

GARY COOPER

The tall man who seemed eternal

By Teet Carle

For the first decade at least of Gary Cooper's career as a star at Paramount, his father, Judge Cooper, of Montana, was on the lot almost daily and was a beloved person to all who loved Gary.



† It seems incredible that Gary Cooper has been gone from the exuberant scene of life for eleven years this month. He died on May 14, 1961. Actually, on that April afternoon a month before his passing when producer Jerry Wald told me and Perry Liber in his office at 20th Century-Fox that "Coop" was dying of cancer, my reaction was "Of course Jerry's wrong this time."

It just did not fit in with the scheme of the universe away back then for Gary not to be around whenever troubled folk needed to look to a stalwart, modest, strong, tender guy for comfort. Not that he was indestructible, but he sure represented the eternal man.

After the first moment of disbelief that day, I chilled with the realization that it must be true. Wald had an uncanny way of knowing about

impending death. When he himself passed suddenly a few years later, I wondered if he might not have had a peculiar psyche.

On that April, 1961, afternoon, Wald was explaining that the Academy was giving Gary an honorary award a few nights hence. Jerry was on the board of governors and had prompted the award without revealing the sad truth that it would be Coop's last kudo.

Wald told Perry and me the details of the terminal condition: how Mrs. Cooper had been told by the doctor just after the preceding Christmas and had kept it from Gary. Wald related that Mrs. Cooper had come upon Gary getting ready his hunting guns for a trip into the mountains after Grizzly Bears. She had known then that the star finally had to be told. She had telephoned the doctor.

The story of that session with the physician was so typically Gary Cooper that I'll always believe it. It was said that, after he had heard he was dying, Gary's first concern was about the doctor. He had moaned, "It must be a horrible experience for you to tell a patient that he's dying." That was in February.

Just as believable was the story of how Coop had called his close friend, Ernest Hemingway, himself seriously ailing, to say, "Well, Pappa, I'm going to beat you to the corral."

I had seen the Cooper-Hemingway friendship begin. I sat at a luncheon table, to cover the event with copy and photographs strictly as a publicist, when Cecil B. DeMille got the star and novelist together in advance of making "For Whom the Bell Tolls." At the time, De Mille was to produce and direct filmization of that best-seller. Gary had starred in "The Plainsman" and "Northwest Mounted Police" for C.B. and liked him. Gary became so chummy with Hemingway instantly that he agreed to appear as the hero of the novel. De Mille, however, was asked to make "Reap the Wild Wind," instead rather than make a movie that already would be a blockbuster. Paramount thus got two smash hits instead of only one.

The night of the awards, I was working backstage in the press rooms and I had anticipated seeing Gary and congratulating him without mentioning. I had not really seen him

since I filled in for a month on "The Story of Dr. Wassell." We never had been thrown into the same away-from-work social whirl, but he would have remembered me and been kind and warm as he always was. But when Jimmy Stewart was there to accept, I realized how ill Coop must be. Stewart's emotional crack-up on the video tube sent the press after the story and it was verified. Cooper died shortly after noon on May 14.

His friends on the press, and he had scores, should have guessed when his weak, soft, faltering voice came through as narrator for a TV special on the Old West only shortly before. Some critics had said it proved that Gary had to be seen while speaking to get across his charm. Nobody knew how he had suffered while recording that sixty minutes.

My classification of Gary Cooper as the eternal man resulted from the fact that he was the first actor I really ever talked with, and I did not know he was a thespian. He directed me through a door and I never knew at the time that I would spend forty years beyond that door to motion picture studio publicity.

The first Monday in September of 1927, I reported to Paramount Studios to start my first job inside a film plant. A tall youngster whom I thought must be an office boy was standing outside a door that said "Mail Room." I told him I was trying to find the publicity department where I'd been only once, when I got the job. "I guess I'm confused," I laughed.

"In this business everybody is," he grunted. So I guess you'll make the grade." Later, when I pointed the young man out to an ex-college classmate, then a publicist, he told me that was Gary Cooper and he ultimately would become a whopping big star. "He's a cinch. Females flip over him. He made one movie with Clara Bow, the biggest star on earth, in 'Children of Divorce' and she's off her rocker in love with him."

A few months later, Paramount premiered "Wings" in town as a roadshow at the old Baltimore legitimate theatre and I saw Coop in that tiny poignant scene that left audiences breathless. When I began getting assigned to Cooper vehicles, he remembered that first day of mine at a studio. He used to kid gently.

The earliest memorable moment I experienced with Coop was when I took a newspaper man from Chicago onto the set where he was working



An interesting photo for movie buffs is this one of Gary Cooper in 1950 standing between Mary Pickford and Marion Davis. It was at a party given by Cooper, who went through a period of being "social."

with Fay Wray in "Legion of the Condemned." As we stood talking, Gary took a glass vial from his coat pocket and smeared with a glass applicator a streak of colorless fluid along two sides of a cigarette, which he lighted.

The newsmen asked, "May I ask, Mr. Cooper, what kind of perfume you use on your cigarettes?"

I'll never forget the look on Gary's face. He felt more pain that if he had been kicked in the belly. He could not have been more chagrined had he been asked if he wore lace underdrawers.

"Perfume? Oh, my God," he moaned. What an abhorrent thought. A gigolo or swish might use perfume, but he was a man's man deluxe. It was menthol he was applying as an aid to clearing a stuffed-up head due to a cold. That was far before mentholated coolness ever started with cigarettes.

Gary, of course, was completely an outdoor man, revelling in roles of the west or the frontier. I spent ten weeks on location with him in Sonora, California, country and he hunted every spare hour from the movie.

Publicity was foreign to his complete comprehension. He always talked freely with the press but not glibly. It was a chore that needed to be done and he cooperated. And when our picture, "Fighting Caravans," moved from Sonora up to the Dardanelles in the mountains and an unseasonal snow blocked roads, he was only amused at the story I gave out about us being snowbound. We got headlines and we were snowbound for possibly an hour or so. Gary knew



Gary Cooper in the "Virginian" with Mary Brian, the heroine who was a complete favorite of every person who worked on the "old" Paramount lot.

how undangerous it all was but when I asked him not to minimize the story back in Hollywood he went along with the pretense.

The beautiful thing about Cooper was that he never let anything or anyone deviate him from Frank Cooper, Montana-born. Incidentally, his parents, often seen around the studio, were wonderful people, particularly Judge Cooper, from whom Gary inherited much silent strength and deep wisdom.

It was my privilege to see him working with Cecil B. DeMille, Marlene Dietrich, Claudette Colbert, Carole Lombard, Mary Brian, Fay Wray, Nancy Carroll, Jean Arthur, Ann Harding, Helene Hayes, Ingrid Bergman, Clara Bow, Paulette Goddard and Madeleine Carroll and nobody ever changed him.

Not even Lupe Velez did that. I was on the set of "Wolf Song" when all the sparks started for them. I saw him grow boyishly embarrassed at his reaction physically while he was posing in love clinches for photos with Lili Damita. And he held his own co-starring with the flamboyant Tallulah Bankhead and the intense Charles Laughton in their first Hollywood film, "The Devil and the Deep," for which I did the publicity.

None changed him, yet he won Academy Awards in "Sergeant York" and "High Noon," fine acting jobs. And he always was agreeable for worthwhile things. When I handled "The Texan," I had to approach him to submit to much posing for Norman Rockwell who painted a cover of Gary

Hollywood's immortals

By Raymond Lee

Here are some of Hollywood's immortals at work, off camera and at play. There is no more fascination for a movie fan than looking behind-the-scenes at their favorite film folk...

Douglas Fairbanks, Mary Pickford, publisher William Randolph Hearst, Charlie Chaplin, and singer Raquel Meller at Hearst Costume party.



Gable and Harlow discuss new film.



OLD FRIENDS — Long time friends Marlene Dietrich and Orson Welles enjoy a few laughs about old times between scenes of Universal-International's suspense drama, "Touch of Evil." Welles, Charlton Heston and Janet Leigh are starred, and Joseph Calleia and Akim Tamiroff are co-starred with guest stars Miss Dietrich and Zsa Zsa Gabor.

Harry Carey, famed as "Trader Horn" — visits Lon Chaney disguised as old lady in "The Unholy Three" with director Jack Conway (right). Chaney's last film and first talkie.





Cecil B. DeMille directing scene from back seat of Thomas Studio car 1916.

Mack Sennett story conference with (left to right) Lewis Gordon, Dick Dickenson, Mack Sennett, and Vernon Dent.

Studio Film ... Barbara Stanwyck studies a few frames of film of herself between scenes of Metro-Goldwyn-Mayer's "To Please a Lady" in which she stars with Clark Gable. It is an exciting story of our nation's race tracks which Clarence Brown (left) produced and directed.

D. W. Griffith thinking out a problem while making "Birth of a Nation," 1914 Silent Screens first epic.



Now To The Off - W. C. Fields, making the most of time off during production of his new Paramount picture, "Poppy," drives right up alongside the golf course in his auto trailer, which is equipped to afford every possible comfort.



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day filled with surprises and thrills for
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ready for the 1972-73 summer season.

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\$30 million and covering 200 acres, is
a pleasant half hour's drive from the
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out the Golden State Freeway and
exiting at the Magic Mountain
Parkway-Saugus off ramp. Rising
majestically is Magic Mountain's 380
ft. high sky tower, a landmark for the
entire Santa Clarita Valley. Two glass
enclosed high speed elevators carry 50
passengers at a time to the top. The
mono rail whirls them speedily around
the center.

New Additions

The most notable 1972-73 season
change is the addition of "Children's
World." The area has been doubled in
size, new rides added, a 24-inch gauge
steam train, a petting zoo, a kiddie
carousel, and a kiddie roller coaster. A
real fun place for children.

Frank Lamping, professional animal
trainer, is largely responsible for the
unique one-acre farm and petting zoo.
Lamping was head trainer for "Africa
USA", "Daktari", "Gentle Ben," and
many other TV productions.

New Rides - Restaurants

Ride capacity at the "Gold Rusher"
has increased from 1800 to 2400 an
hour. Rides such as "Sail Boats,"
"Dune Buggy," "Mini Prix," "Moon
Bounce," "Mini Bikes," and "Lunar
Lander" are but a few of the new
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The Showcase Theatre will have a
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coming season. All shows in the
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The type of entertainment planned
for this year will reflect that of the
times with a mod "up" tempo. One of
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review featuring Magic Mountains' new
characters, dancers, exciting new
lighting effects and a ten-piece band.
The revue will run approximately 30
minutes and be shown at 7 p.m. and 9
p.m. on Mondays through Thursdays,
and at 7, 8, and 9:30 p.m. on Fridays
and Saturdays. The theatre will be
dark on Sundays.

For afternoon guests, a variety
show will be presented with a master
of ceremonies, variety acts, and a four
piece band. Showtimes will be 1, 3,
and 5 p.m., seven days a week.

Group Discounts

Magic Mountain offers special
discounts to groups of 25 or more. An
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sell tickets at full price to add dollars
to their treasury. Five plans have been
developed for fund raisers, so
constructed that they can have fun
raising money. Interested parties may
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President of Magic Mountain and
Valencia Recreational Enterprises is
Terry E. Van Gorder. Maurice A.
DuBois, formerly associated with
Expo '67 in Montreal, has the newly
created position of Vice-President.

Magic Mountain is now open daily
from 10 a.m. to midnight through
Labor Day, then weekends September
through December. The one price
admission includes everything. It's a
great fun bargain. Have fun! ***



Lee Graham's MAN ABOUT TOWN



Shannon and Lee with Mike Connors (Mannix) and wife Mary Lou at a Hollywood party celebrating the fifth anniversary of the TV series.



Neile Adams McQueen, actor Steve McQueen's ex, Richard Chamberlain, Joanna Ray (Aldo Ray's ex) and Rock Hudson, at a Hollywood bash.

† Five years of a successful series calls for a celebration, so "Mannix" producers Ivan Goff and Ben Roberts invited a group to the Screen Directors' Guild for a cocktail party and preview of a new segment.

Naturally, center of attraction was Mike Connors who told me he didn't think the show would last two seasons when it started. I first knew Mike in the days of Rorys, Guys, and Tabs, and his name was changed to "Touch" — which he hated. You'll see him billed that way if you catch his first film, a Crawford vehicle called "Sudden Fear," on the late show.

Touch didn't become a star overnight and his meager earnings as an actor were supplemented with jobs ranging from door-to-door salesman to installing lawn sprinklers.

All that changed, along with his name, when he was selected to star in the series, "Tightrope." The deluxe dressing room he now enjoys is also quite a change from the locker room at Fresno High School where he lettered in football, basketball, and track.

One thing that hasn't changed with success is Mike's attitude toward life. He has been married over 20 years, and spends every minute away from the cameras at his Encino home with wife, Mary Lou, and their two children.

For a man and series as popular as Connors and "Mannix," there was quite a turnout including his co-star Gail Fisher, the Joe Campanellas (he played Mike's assistant before the format change on "Mannix"), and

even Elsa Lanchester who told us she's writing a biography of her late husband, Charles Laughton. Wish I could tell you the name of the actress who made the evening's prize remark, "That handsome Mike Connors — married all these years and never cheats on his wife. It's shameful!"

Local boy makes good. Well, actually he was doing pretty well 10 years ago on television, but he's doing better now as a Shakespearean actor. Richard Chamberlain, born and raised in Beverly Hills, had been two places, California and Korea ("I was the most non-existent company clerk in the Army") when he became young Dr. Kildare.

Five years ago he went to England to "learn to act" and apparently succeeded beyond his wildest dreams. He was the first American actor since John Barrymore to play "Hamlet" in England, portraying the melancholy Dane at the Birmingham Repertory Theatre to ecstatic reviews by the usually conservative London critics. He's returning for the umpteenth time this summer to star in "The Lady's Not For Burning" at Chichester.

The downtown Sovereign Restaurant, with its Old English charm, wanted to show its appreciation of the fine theatre given us by Bobby Fryer and the Center Theatre Group, so the popular dining spot was host for an after-theatre supper.

Champagne was flowing, a groaning buffet was going fast with hungry celebrities, press, and photographers all trying to outeat each other, but there was no Chamberlain. After a long delay, due to visitors in his dressing room, the thin star arrived with Joanna Ray. His sensitive face has taken on character with the years, but he still looks younger than his 37 years.

When we left at two a.m., Richard was still holding court. That's what a king is supposed to do, isn't it. Among his subjects were the surprise duo of the evening, Rock Hudson and Neile Adams, just divorced from Steve McQueen.

Dorothy and Harry Jameson surpassed previous social successes with their latest black tie sit-down dinner for 40 in their posh Beverly Hills home. Hostesses might learn a lesson from Dorothy who plans every small detail in advance, and then appears to be completely relaxed, soignée, and always beautifully gowned.



(Left to right) Vince Miranda with Rose Marie, his constant date, and friends Carol Lawrence (Harry Guardino, peering), Susan Iguaya, and Kay and Frankie Avalon.

Following the squab dinner, served with French champagne, came an impromptu floor show. Carleton Alsop acted as M.C. and prevailed upon Phil Reed to sing a couple of show tunes, Lita Baron and Cesar Romero to duet in Spanish, George Burns to tell jokes and sing (?), and Hank Grant, a professional singer before he became a columnist, to belt out a few for old times sake.

However, the big hit of the evening was Billy Daniels. No other entertainer has the style and class of this fine showman. Assisted by his alter ego, Benny Payne at the piano, Billy put on a show, ending with "Old Black Magic," which had us completely enthralled.

Among those giving him a standing ovation were his pretty and intelligent wife, Perri; the other entertainers' charming spouses, Bill Grant, Augusta Alsop, and Audrey Reed, plus Sybil Brand, Juli and Herbert Hutner, Linda and Vince Edwards, Ann Miller and Henry Berger, and Buddy Rogers, resplendent in a red velvet dinner jacket. They all agreed with me — the Jamesons definitely have savoir faire.

A dancing Caroler took over the tiny stage of the Century Plaza's Westside Room. Being inventive, Carol Lawrence, between cartwheels and songs, even danced on the piano.

Born Carol Laraia 37 years ago in Chicago, she had her own night club act at 13 ("I pretended I was 16"). Her first break came with "New Faces" and a few years later as Maria in "West Side Story," she became a major star. Ironically, the movie version was on TV the night Carol opened at the Westside Room. At a champagne reception afterwards, asked about Natalie Wood's performance as Maria, Carol whispered, "She had somebody do her

dancing and two people did her singing." Miss Lawrence can be very outspoken.

Carol's husband, Robert Goulet was unable to see his black-haired wife as he was singing in Vegas. But a lot of friends were there including Rose Marie and Vince Miranda, Harry Guardino with Susan Iguaya, Julie London and Bobby Troup, and the Frankie Avalons expecting their seventh baby in nine years of marriage. Maybe they should go out more often.

"My wife and our friends who have small children have been finding it difficult to find the right kind of entertainment we can enjoy as a family," Gene Kelly explained. That is why he welcomed the challenge of directing "Clownaround" which has everything from dancing to acrobatics, animals, colorful costumes, original musical score and the most unusual set ever designed.

I welcomed an invitation to see this 52 foot spectacular set on 12 levels with 3 turntables, when I was invited to a cocktail party at MGM where Kelly was rehearsing. "Clownaround" starring Ruth Buzzi with a cast of 70 started its cross country tour the end of April.

For Gene Kelly, the party brought back a bit of nostalgia as we were on the same stage where he filmed "Brigadoon" in 1954. Talking to Gene also brought wonderful memories to me. I've admired him since his first movie, "For Me and My Gal" 30 years ago.

For the past few years, Kelly who'll be 60 in August (doesn't look it) seems to have left dancing and acting behind in favor of directing. But he was dancing on air when I talked to him because he had just received word from London that his daughter, Kerry, had made him a grandfather for the

first time.

Being a perfectionist, all of "Grandpa's" energies are going into "Clownaround" and he hopes this new kind of musical will give you as much pleasure as it has him. You'll get a chance to see the extravaganza May 10-21 at the Forum. Something for the family to look forward to!

Spent a leisure day at the rambling ten-acre ranch of Vickie and Jack Oakie in Northridge. The playroom is where it's at when the Oakies entertain. It's a fascinating room for a movie buff with memorabilia of posters, stills, and scrapbooks dating back to the silents. As a special treat, they showed two of Jack's early films from their library — "Too Much Harmony" and "The Great Dictator."

Afterwards, in the drawing room, with Herman Saunders at the piano, Jack sang "Did You Ever See A Dream Walking?" just as he did with great success on Johnny Carson's "Sun City Scandals" a few weeks ago.

Johnny Cash did everything but heal in his religion oriented Easter week show at the Hilton International in Vegas. I thought I was at a revival meeting when he showed slides of the crucifixion while telling the story of Jesus.

First-nighters loved the ex-convict who grew up singing hymns while doing chores on the family farm in Arkansas.

At a post-opening party in his honor, Cash refused to allow the serving of liquor and requested no smoking be allowed. Oh, yes, Johnny is a repentant sinner since he got religion.

While in the desert resort (don't know why they call it a resort (no one ever gets well), we stopped off at the Riviera Hotel. Totie Fields, with her fat feet squeezed into thin Italian shoes, was a welcome change of pace from Johnny Cash. She was hilarious as she told about going for a walk in Beverly Hills after dinner at Eydie and Steve Lawrence's. The police stopped and asked why she was on the street at ten o'clock at night. Totie answered, "I'm a hooker, but there's no one around to hook." Well, that must have set the hooking business back 50 years. You'll be glad to hear she no longer wears hot pants because Totie Fields in hot pants is about as exciting as an obscene phone call from Walter Brennan. ***

Scene

JACK ONG

ON FILM

THE GODFATHER — Here it is, folks, the shortest 3-hour film on record! Engrossing, fast, well-acted.

"Godfather" is one of those American blockbusters we used to have (literally, as evidenced by those mile-long audiences waiting for the 1 a.m. screening)!

Marlon Brando, who tested for the important title role, does well by the producers and directors who had enough confidence to cast him. He's back in top form, tailor-aged with a remarkable makeup job by Dick Smith. His performance as the powerful Don Vito Corleone is fantastic... wise, gentle, fearless, cunning.

Al Pacino, the young actor so very good in last year's "Panic in Needle Park," is also excellent as the son who reluctantly but surely matures into successor. This role affords the film its best exercise in character development and Pacino tackles it like a seasoned champion. The flawlessly assigned cast also includes James Caan, Richard Castellano, Robert Duvall, Sterling Hayden, John Marley and Richard Conte.

Francis Ford Coppola ("You're a Big Boy Now") directed from a screenplay he co-authored with the novel's author Mario Puzo. Coppola's is a glossy, sure technique. He has immaculately detailed the film, capturing both the close Italian family style and the mechanics of organized crime. His finale, with mass gangland murders set in a montage against a child's christening, stuns you. Get some friends, stand in line with a deck of cards to while away an hour (or two), and go see it!

SLAUGHTERHOUSE-FIVE — When he wrote the sage of time-tripping Billy Pilgrim, Kurt Vonnegut, Jr. enjoyed the immediate success of a near-cult following. In fact, when George Roy Hill decided to film "Slaughterhouse-Five," Vonnegut's faithful were concerned that their Billy boy would indeed be gone forever. Unnecessary worry: Hill ("Butch Cassidy") has caught the essence, humor, irony and the weird mood of fantasy/reality in an excellent and interesting work. Much of the credit goes to film editor Dede Allen, whose deft touch is reminiscent of the superbly-edited "Two for the Road" a few years back. And Billy Pilgrim is played to a T (an M?) by Michael Sacks, equally convincing as a vulnerable chaplain's assistant in World War I, an Establishment husband-father in Middle America, an aging writer who gets a new lease on life in an environment-controlled dome on some strange new planet. It's all great fun with an intense, serious thread.

ON STAGE

TOMMY — The Who's recorded rock opera was a genuine inspiration. So was the idea of dramatizing it. The local production is, alas, quite a bit less. Besides a passable set design by Garvin Eddy, good use of filmed effects by Hank Webster and an excellent quad sound system, there is a serious lack of professionalism evident. Most of the singing and all the choreography are embarrassing. Tommy is a character we've come to care about, so Ted Neeley might have helped the show along if he'd had the ability to BE Tommy. The role is something he just doesn't see, feel or touch. "Tommy" is at the Aquarium in Hollywood.

LAST OF THE RED HOT LOVERS — Don Knotts in the Neil Simon comedy. Through May 6th at the Huntington Hartford.

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THEATRE



Brazilian singer-dancer, Lourdinha Maia.



Exotic Carmen Miranda.

Carmen Miranda night in Hollywood

By Robert Kendall

† Lourdinha Maia, and her Brazilian Boys brought *Ciro's* back to life the other night as the Sunset Strip night-club did turnaway business as Miss Maia paid tribute to one of Hollywood's all-time great superstars, the late Carmen Miranda.

It was a dazzling display of music, color, song and dance done the vibrant South American Way! The place was packed to overflowing as an expectant audience came to see sensational Brazilian singer-dancer, Lourdinha Maia.

Strangely, as you watch her dance on stage you almost think you are witnessing a re-incarnation of the late-great Carmen Miranda. Her vigorous dancing style, spectacular head-gear, replete with tropical fruit display, glamorous body and vibrant voice singing, "I, Yi, Yi - I Like You Very Much!" had the audience saying with its heavy applause, "I, Yi, Yi - We Think You're Grand!" Soon, the floor is packed with happy people, singing and dancing. For all the world,

you'd think you were back in the forties, on a 20th-Century-Fox musical soundstage where Miss Miranda is doing her thing once more before the technicolor cameras.

With "The Gang's All Here" as well as "That Night In Rio" both revived in New York City, San Francisco and set for national re-release, the timing of the Carmen Miranda night in Hollywood was never better.

Later, at our table, Miss Maia looked all as lovely close-up. Her agent explained, "Lourdinha was voted the most popular singing star in Rio two years ago. After that, she formed her own with her Brazilian Boys."

"Do people everywhere notice the resemblance to Carmen Miranda?"

"They certainly do," her agent answered for her, "As a matter of fact, Lourdinha used to see Carmen's musicals when she was a little girl, and then she'd imitate her. Children loved to watch her perform, as she not only sings, but plays a guitar and an accordion as well, and you've just seen

her dance."

"From her hometown, she moved on to Rio?"

"That's right," Lourdinha smiled, "I came to Rio and appeared in a record-breaking show called 'Night and Day' which took me on a tour to Chile, Paraguay, Argentine, and then the United States. We've appeared in Hawaii, New York City, and at the Sands and Dunes in Las Vegas. Of course, it seemed only natural to come to Hollywood where Carmen rose to such fame. I've done several teevee shows, among them, the Dean Martin Show. Tonight's tribute to Carmen means much to me as she was truly South America's greatest entertainer. Wherever we present our show, audiences beg for more."

That Lourdinha wasn't exaggerating was evidenced by the fact the audience was beginning to clap for her. It was time for her second show. She excused herself, and moments later, with Joe Carioca, who played in the original Carmen Miranda's band, backing her up, peppy Lourdinha Maia sang triumphantly, "Hi, Yi, Hi, Yay - Have you ever dance in the tropics? The gay, the wonderful, grand and glorious, SOUTH AMERICAN WAY?" ***

ESP

comes to TV with the 'Sixth sense'



Anthony Lawrence, creator of TV show "The Sixth Sense" is shown relaxing with his lovely wife at their home.

"Who is Rachel?"

That was the first question asked by a woman psychic from England of "SIXTH SENSE" producer, Anthony Lawrence.

Lawrence, who'd gone with his wife to attend a demonstration of this woman's psychic powers, along with about fifty other curious people, was

ESP COMES TO TEEVEE WITH
"THE SIXTH SENSE"

flabbergasted at this question.

"Rachel is the leading character in our pilot for 'THE SIXTH SENSE' teevie series I'm planning," he replied quickly.

"It will be a great success," the famous English psychic calmly assured him. Then, after she'd left him and circulated with others about the room, she returned to tell him, "Someone is trying to communicate with you, but I don't know his name." Again, she walked away, only to return later and insist, "This is somebody you know very well." At this point, Lawrence listened closely as she faithfully

described the most intimate details in this person's life. In no time at all, he recognized the person as his close friend whose funeral he'd attended a few days before.

"At this point," Lawrence admitted candidly, "I was forced to admit she was indeed an authentic psychic."

That the psychic's prediction concerning the success of "THE SIXTH SENSE" was an accurate one has been established by the vast audience watching weekly as the intense hour-long dramatic show spins off into the fascinating world of ESP.

Lawrence, listed as the creator-writer of the ABC show, filmed at Universal, confided, "It's been a long climb to get where I am

GARY COLLINS



today. You might say all of my background was a preparation for this challenging show I'm doing now."

"And what was your background?" I asked over a hurried lunch the other day at Universal Studios.

"I've been an actor," "so I can understand some of the problems of the actor in doing his job. Then, I turned to writing."

"What shows?"

"Too many to name them all," he laughed, "Oh, among them there was 'Playhouse 90,' 'Naked City,'

Turn to Page 26



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Renaissance Pleasure Faire

Fantasy and History merge with

† Shadows of ancient merrymakers gathering in grassy dells and tapestries of processions will take on flesh and form when fantasy and history become one with the coming of the 10th Annual Renaissance Pleasure Faire & Springtime Market to the Greater Los Angeles Area in May.

All the enchantment of Renaissance times; the color of the great Springtime Marketplaces; the pageantry and entertainments of Merry England; the wonderment of sorcerors and witches under gnarled trees and the anticipation of discovery will blossom forth once again with a spirited realism at the Old Paramount Ranch in Agoura on the four weekends of May 6-7; 13-14; 20-21 and 27-28-29 (Memorial Day).

The unique adventure back into history which attracts thousands of visitors each spring is an authentic re-creation of faires held in the English countryside during the reign of Queen Elizabeth I, some 400 years ago.

Once through the magic portals of the Pleasure Faire "where commerce is king and jollitie reigns supreme," one feels suspended in time and space, re-living an exciting and colorful moment in history.

Presented by Ronald and Phyllis Patterson of Theme Events, Ltd. Los Angeles and San Francisco, the Pleasure Faires have received international acclaim for the accuracy and detail with which 16th Century life at seasonal festivals is re-created.

Just as in that fascinating time when the Late Medieval Period was merging into The Golden Age of Discovery and craftsmen journeyed great distances to sell their wares at such marketplaces, some 150 of California's finest artisans can be found in the winding lanes of the meadows and forests of Pleasure Faire.

Working in the traditional modes and materials of the Renaissance are leathermakers and iron mongers, artisans of lusters and stained glass; weavers and potters; makers of toys and puppets, sculptors and woodcarvers; fashioners of ancient musical instruments; printmakers, along with purveyors of sweet oils, spices, pomanders and fairings.

Madrigal singers and consorts of musicians playing long-forgotten instruments, Renaissance dancers, all performing on various open air stages and in shaded glades, recall childhood dreams and, perchance, memories of a mystical subconscious. Wandering minstrels, mountebanks, jesters, acrobats and jugglers wander and perform among the fairegoers, adding to the colorful spectacle and to the sense of being transported back into another age.

Magicians and sorcerors await the unwary at sudden turns offering talismen and charms, love potents and a glympse of your fortune under Elizabethan rule, perhaps.



FAIR YOUNG MAIDS ENCOUNTER YOUTHFUL KNIGHTS, once again, as out of the pages of history, the 10th Annual Renaissance Pleasure Faire & Springtime Market brings the 16th Century back to life in the meadow at the Old Paramount Ranch in Agoura. An authentic re-creation of faires held in the English countryside during the reign of Queen Elizabeth I, the Pleasure Faire attracts thousands of fairegoers each day who come in the dress of the Medieval and Renaissance periods and briefly step back into time. Open from 10 a.m. to 6 p.m., the Faire being held May 6-7; 13-14; 20-21 and 27-28-29 (Memorial Day), features entertainment typical of those ancient days along with nearly 150 craftsmen working in the traditional modes and materials of the Renaissance. The Faire is reached by taking the Ventura Freeway West to the Kanan Road Exit and following the signs.

10th annual and springtime market



"OYEZ, OYEZ, THE GLOVE IS UP - THE FAIRE IS OPEN" cries the Lord Mayor, as he proclaims the official opening of festivities each day at the 10th Annual Renaissance Pleasure Faire & Springtime Market at the Old Paramount Ranch in Agoura.

Traveling players perform plays and farces and Commedia dell'arte troupes offer up improvisations just as did their predecessors in days of yore.

Special celebrations are held each day of the Pleasure Faire, as well, such as "The Queen's Birthday"; "Gildemasters Day"; "May Day"; "Festival of the Animals"; "Children's and Hobby Horse Day."

Adding to the Elizabethan adventure are many hearty foods sending forth ever-enticing aromas from the vendors' stalls. Many items go back hundreds of years such as Banbury tarts, Cornish meat pasties, decorated gingerbreads and "Blackbird (chicken) pie." There also are fresh baked breads, roast meats and fowls, cheese and sausages, ices and fresh fruits, plus exotic dishes from far away Araby and the Russias introduced to England by returning adventurers.

But, even with all the hundreds of entertainers and craftsmen, the chief participants of the Pleasure Faire are the fairgoers, themselves, who are encouraged to choose a role and come in costume as noble or peasant, abbot or merchant, lady or maiden. To assist in making a costume, the Pleasure Faire offers free costume brochures which may be had by writing to Faire Costumes, P. O. Box 46070, Los Angeles, Ca. 90046. ***

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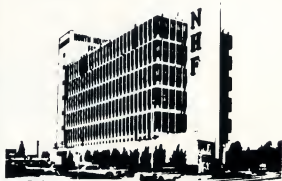
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Sixth Sense/Continued

'Bonanza' and many more. Probably 200 in all. Also, I've written movies, including two for Hal Wallis which starred Elvis."

At that moment, the leading man of "THE SIXTH SENSE," Gary Collins walked by. Looking up, Lawrence smiled and nodded. After he walked by, he commented, "Collins is doing a great job in a difficult role. He has done his own research on ESP and Parapsychology. He's made it a point to talk to people who say they've had ESP experiences. This helps him play his role more effectively."

"Considering your success in acting, writing for both teevee and movies, and now your teevee success with "THE SIXTH SENSE," which do you rate yourself as the most successful in?"

This gave Anthony Lawrence pause for thought. And then, he looked up and smiled, "I'd say my greatest success is in my marriage. I'm married to a wonderful wife! Now, I guess I'd better hurry back to the set — I'm a little late." ***

Robert Kendall

Barn Theatre's "Forty Carats"

† When a 45-year-old man woos and wins an 18-year-old girl, it's poetic.

But let a 40-year-old woman take after a 22-year-old guy and it's grotesque.

These are two notions that are quickly shattered by a clever play called "Forty Carats." The Jay Allen comedy hit opened a five-week run Wednesday at Barn Dinner Theater.

A particularly able cast keeps the spirited three-act play moving right along; the cast is comfortable on the Barn's playpen stage and the opening night capacity audience seemed to get barrels worth of enjoyment from their portrayals.

Attractive Jeannine Altobelli of North Hollywood waltzes through the role of "the older woman" like a grandmother who stopped aging before she was 30.

Ron Kelly plays the youthful Romeo to the middle-aged Juliet. He's good-looking, suave, terribly right for the role.

As a Playboy actor with none too latent "lecherous old man" tendencies, Stephen Stewart turns in one of the finest performances of all.

"Forty Carats" is played for lots of laughs. It is superb adult entertainment that should keep the Barn Theater-packed to the top of its charming rafters.

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George Brent

A native of Dublin, George Brent was born March 15, 1904. He was educated in Dublin and graduated from the National University and soon after graduation joined the famous Abbey Players. He came to America and as a juvenile appeared in numerous plays in stock and road companies. One of George's first assignments was in repertory in Denver, where he remained for two seasons as leading man. On his arrival in New York he made his first appearance on the Broadway stage in "Those We Love" and soon after was cast as Alice Brady's leading man in "Love, Honor and Betray." Also during the early 30s he was a favorite on many radio shows. George was signed by Warner Brothers and starred in approximately fifty films. His first major role was in "The Rich Are Always With Us," produced in 1931. Other credits

By Jess L. Hoaglin

Mae Clarke

Born in Philadelphia, August 16, Mae Clarke was educated in Atlantic City and began her career on the New York musical comedy stage in a George White production, "Manhattan Mary." From there she went to the legitimate theatre and gained considerable experience in a variety of roles. In 1929 Mae made her motion picture debut in "Big Time," with Lee Tracy and Stephen Fetchit. Several years later she was cast in a role which would create an unforgettable experience in her life and that of moviegoers. The film was "Public Enemy" and the now-famous grapefruit scene with James Cagney went down in Hollywood history. According to one reviewer, Mae's career was undoubtedly one of the most strenuous any actress ever had to endure. As leading lady in numerous gangster films she was slapped, kicked, knocked down and dragged by the hair for reel after reel. Her film roles number close to 100, including leading parts in "Nana," "This Side of Heaven," "Flying Tigers" and "Waterloo Bridge." Now living in North Hollywood, Mae spends much of her time painting, writing and golfing. She is still active in films and television and has made recent appearances on the Merv Griffin Show.



included "Fair Warning," "So Big," "Special Agent" and "The Spiral Staircase." His last film, "Mexican Manhunt" was made in 1953. During the past 12 years he has been living in Rancho Santa Fe, with the exception of one year which was spent in Ireland. He has been married to the former Janet Michaels for 22 years and they have two children; a daughter, Suzanne and a son, Barry. A sports enthusiast, George excels at tennis, golf and polo, but at the present time is actively engaged in the thoroughbred horse industry and has become an authority on the breeding, racing and training of race horses.



Dolores Costello

Daughter of Maurice Costello, one of America's greatest actors, Dolores Costello was born in Pittsburgh. She and her sister, Helena, appeared in many plays which starred their mother and father but it was not until she came to Hollywood and met actor John Barrymore that she became known as an actress on her own. When a young girl she went to New York and secured work as an artist's model. Later, she and Helena were given roles in George White Scandals which ran on Broadway for over a year. When the show reached Chicago, Dolores was spotted by a talent scout for Warner Brothers and sent to Hollywood. She appeared in a few small roles but gained recognition when she was signed to co-star opposite Barrymore in "The Sea Beast." With two of the greatest names in show business, the Studio wasted little time in putting them in several top productions and Dolores' career was assured. She appeared in "Bride of the Storm," "When A Man Loves" and "Hearts in Exile." In 1926 she and Mr. Barrymore were married and she became less active in films. Two children were born to this union, but the marriage was a stormy affair and she divorced the actor in 1935. She resumed her career in sound pictures, appearing in "Show of Shows," "The Magnificent Ambersons" and "Girls on Probation." Her last film, "This Is the Army" was made in 1943. In 1939 she married Dr. John Vruwink and moved to New York, but following their divorce in 1951 returned to Hollywood. Several years ago she bought a ranch in Fallbrook in San Diego County, where she now lives.



Mel Blanc with a gigantic model of Frito Bandido, one of his many character creations.

MEL BLANC - *Man of a thousand voices*

By Teet Carle

† Mel Blanc has created so many voices for radio, motion pictures and television that he sometimes has difficulty sorting out his own.

A talent first used to win chuckles from high school classmates in San Francisco became the catalyst for a 40-year career that has left Mel Blanc unchallenged as "the man of a thousand voices."

Perhaps best-known among Mel's memorable mouthings is his voice for Bugs Bunny, whose trademark line, "What's up, Doc?" has been imitated by kids for two generations. And there are Porky Pig, Tweety, Pepe Le Pew, Daffy Duck, Barney Rubble of The Flintstones — the list goes on and on.

Mel collects dialects like other people collect coins, stamps or art treasures. He picked up a Japanese dialect at a produce stand and a Mexican dialect from his gardener.

To develop the voice for Porky Pig, Mel visited a pig farm near Saugus and listened, listened in spite of the overwhelmingly foul smell. He discarded the aroma and incorporated the grunts and oinks into Porky, who



A straight photo of Mel Blanc.

is a clean, unsmelly porker.

A logical outgrowth of Mel's success as a "voice specialist" was the opening Feb. 7 of the Mel Blanc School of Voice and Commercials, a place where actors and aspiring actors are taught the finer techniques of radio and TV commercial performances.

"When you stop to consider that 54 per cent of the money, some \$61,000,000, paid to Screen Actors

Guild members in 1970 was for work in television commercials, you realize the importance of that source of income to actors and actresses," Mel states.

"Unfortunately, most acting schools do not equip their graduates adequately for participating in this bonanza, or if they do there remains the problem for aspirants to actually reach the people who do the hiring for and the making of commercials."

To bridge this gap, Mel and his son, Noel, have assembled a creative review board which includes top advertising agency representatives, producers, directors, casting directors, agents and others directly involved in the making of commercials. A time is set aside in each class session of the school for students to meet informally with members of this board and to learn first-hand what they are looking for when they hire talent.

This creative board also makes the final evaluation of each student, Blanc says, not only through the personal contact but also by studying video tapes of each student's work. Thus the school serves not only as a training

place but is a showcase for the performer.

"You'd be surprised how many actors and actresses with years of experience do not know how to act in a commercial," Blanc says.

"It's an art in itself. The idea is to sell the product, not the performer. One of the big secrets is to be natural, and not to make the audience conscious that you are being followed about by a microphone or camera.

"Every actor is increasingly interested in appearing in commercials because he realizes that in most instances he can earn far more money making commercials than by any other form of acting in these depressed days."

Mel was born in San Francisco 57 years ago and started his career, to quote him, "entertaining students and teachers, getting big laughs and lousy grades."

He played the violin, wrote comedy, cut his teeth as an announcer with radio station KGW in Portland, Ore., and, at age 22, was also musical director of the Orpheum Theater there. Later — he moved to San Francisco and NBC, then to Los

Angeles.

Mel and his wife, Estelle, were married in 1933. For awhile she appeared with him on his Portland radio show, "Cobwebs and Nuts." "I had to use her in those days," Mel recalls with a grin, "because the station then was too damned cheap to hire a good talent!"

In 1937 Mel went to work for Warner Bros., creating voices for animated cartoons. In 1940 he was hired by the Jack Benny Show and won instant fame. In radio's heyday he also starred with such performers as Judy Canova, Abbott and Costello, and Burns and Allen.

Early in his career Mel also sang with dance bands and on radio. He has had several hit records over the years, including his "I Thought I Thaw a Puddy Tat," which topped the 2,000,000 mark.

When Mel made the inevitable move into television it wasn't long before he had created more than a score of unusual voice characters, including Barney in "The Flintstones." Since 1961 Americans also have encountered the distinctive Blanc "touch" in hundreds of commercials created by Mel and his staff.

In 1968 Mel and Noel instituted a nationwide anti-smoking radio campaign for the American Cancer Society, including such zingers as "The next time you think you're dying for a cigaret, you might be right." And, "The next time you have to give something to someone you don't like, give him a carton of cigarets. And if you really hate him, give him two cartons!"

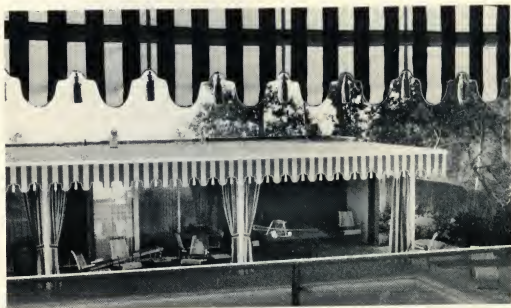
"Humorous commercials, like that cleaner, are stronger than dirt," Mel contends, "because humor is something people remember longer. It's also the only form of advertising that allows you to fib — although playfully, of course."

Blanc is contemptuous of people who imitate other people's voice in commercials. He thinks personalities like Jimmy Durante, John Wayne, Red Skelton and Ed Sullivan, for example, should sue their imitators.

Back in 1963, Mel had a catastrophic automobile accident — a collision on a West Los Angeles hairpin curve that demolished his car, literally broke every bone in his body, put him in a coma for 21 days and in a full body cast for one year.

Intimates insist that when Mel first emerged from the coma, he glanced around his hospital room and feebly murmured, "Eh, what's up, Doc?"***

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Lobster Trap

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John Carroll (James Vega) and Duncan Renaldo (Renaldo) look at the portrait of the original Zorro, which just happens to have a slight resemblance to Carroll. Carroll would go on to star in musicals and dramas (several times as happy-go-lucky Frenchmen) while Renaldo would become known to thousands of youngsters as "The Cisco Kid." From "Zorro Rides Again."



"Zorro's Black Whip"

ZORRO and Co.

"Zorro and Co." will be presented in two installments.

By Eric Hoffman

† In 1919, in All Story Magazine, one of the vanished pulp-adventure magazines, a story appeared entitled "The Curse of Capistrano" by Johnston McCulley. It's basic plot dealt with a masked rider known as Zorro who waged his own one-man war on an unscrupulous governor ruling one of the major villages in Spanish California. Little did McCulley realize what he had started - Zorro would become one of the most popular masked heroes of the "western-type" category, rivaling the later Lone Ranger in popularity.

Beginning with Douglas Fairbanks, Sr.'s "The Mark of Zorro" in 1920, Zorro served as the basis for several features, five serials, a television series (that inspired a craze that probably left parents, mail-men and any moving object a nervous wreck) plus several more features made in Italy and Spain that pop up on television.

But we are concerned with the five chapter-plays made from 1937 to 1949. With the exception of one serial (13 chapters-1947), the "Zorro" adventures ran a uniform twelve episodes in length.

Republic Pictures had already made one feature revolving around "Zorro," "The Bold Caballero" (1937) starring Robert Livingston. Livingston would gain a following among western fans for his portrayal of "Stony Brooke" one of the "Three Musketeers" as well as portraying the "Lone Ranger" in a 1939 chapter play. An apparent success, "Caballero" decided Republic on making their first entry in the serial sweepstakes, "Zorro Rides Again." However, the title hero was not the original Zorro; instead, he was James Vega, Great-grandson of the original Don Diego Vega. The plot was set in the year of the film's production (1937) and was packed with as much excitement as possible in the period when Republic was still trying to finally come upon the formula that would make it the foremost producer of action pictures in the 30s and 40s.

Zorro Rides Again

"Zorro Rides Again" also set up the basic plot-line for three of the five adventures. The hero was not the original Zorro, but a descendant of some sort who would don the garb of the masked avenger at a moment's notice to strike fear into the hearts of the film's villains.

In this case, the heavies were El Lobo and his gunmen, a band of outlaws hired by one Marsden, an unscrupulous investment broker out to gain control of the budding California-Yucatan railroad. The railroad in question is being built by Phillip Andrews aided by his sister Joyce and the firm's largest stockholder, Don Manuel Vega. When El Lobo's depredations become too much, Don Manuel sends off an urgent letter to his nephew James, hoping that, since the blood of Zorro flowed in his veins, James would be able to help fight off the marauders. No such luck. When James arrives on the scene, Don Manuel, Phillip, Joyce and Renaldo (the old faithful retainer) are dismayed to see that James' studies at a northern University has turned him into a lazy, trouble-hating character. While he may have the blood of Zorro in his veins, James seems more concerned with making sure it isn't splattered all over the countryside.

Of course, the audience is let in on the secret; James is pulling an act similar to his ancestor. While pretending to be "fearlessly cowardly," he is donning garb similar to his ancestors and as a new Zorro begins his own one-man war against Marsden's cutthroats. Only Renaldo is

Turn to Page 26



As the "Ghost of Zorro," Clayton Moore had his hands full for 12 episodes protecting Pamela Blake from Indians, outlaws and the script writers. Moore starred in nine serials (in two he played a villain) and is famous as "The Lone Ranger."

Don-Del-Oro, one of the most bizarre serial mystery villains issues orders to his henchmen in the depths of his cave hideout. The guard on Don-Del-Oro's left is Jerry Frank. A regular face in cliff-hangers, but more often than not receiving no billing. Far right is James Pierce, one of the screen Tarzans, as the mystery man's chief lieutenant. From "Zorro's Fighting Legion."





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TAKE IT FROM THE TOP

Continued

we're permitted to retain some modicum of dignity. And that's not bad. ***

Are you ready for Pay TV?

Better get ready, folks, especially if you spend any time at all in hotels. Pay TV is truly at hand. Which is to say you can select a movie, watch it on the TV set in your hotel room and be billed accordingly. If you're staying at the Hyatt Regency Hotel in Atlanta, that is.

As of the latter part of March, this project, initiated as a test, was termed an unqualified success by Jerome S. Hyams, senior executive vice president of Columbia Pictures Industries, Inc., of which Trans-World Communications is a division.

Trans-World functions as a closed-circuit broadcaster, and owes much of its efficiency to CATV, which will make the same sort of entertainment available to individuals at home, all in due course.

For the moment, in selected hotels, Tele-Theatre (that's what they call it) viewers are shown theatrical-length trailers of first run or upcoming features to be opening soon in theatres across the country from each participating distributor. Periodically, telecasts are concerned with programs of special interest to hotel guests and, on March 31, guests of the Hyatt Regency were treated to the Muhammad Ali-MacFoster bout, in their rooms, via satellite, for \$6 per room.

This particular system will soon make its appearance in other hotels across the country, with installations presently in the works in N.Y. and Toronto hotels, and late-summer expansion to Chicago, Miami, Houston and San Francisco.

According to William J. Butters, VP and general manager of Trans-World Communications, "one of the most significant findings... confirms that we are able to attract that segment of the public that has lost the movie-going habit... Tele/Theatre is getting them back to the movies simply by bringing the movies to them."

Remember when first-run films first were introduced to airlines and frequent-travelers checked the film before confirming flights, just in case they'd already seen it?

Soon, probably, travelers will be checking movie bookings in hotels before checking in. It's enough to boggle the minds of simple folk. ***



**GARY COOPER —
THE TALL MAN
WHO SEEMED
ETERNAL**

Continued from Page 7

in that cowboy role for *The Saturday Evening Post*. It was a big coup, because the title of the film actually appeared on a camera slate in the painting. I expected Gary to cringe when I said the idea for the cover was for he-man Gary to be sitting while a make-up man applied red lipstick. Gary only shrugged. "He has to have something amusing," he said. He posed more than one evening after work.

Back in the latter days of the silent scene, I was on the set to see a fabulous selling job on Gary bomb out because of one remark by an actress.

Gary, of course, always played the shy, not aggressive lover. But there came one movie in which he played a young man who becomes so sexually excited over the beautiful high-level wife of an important official that he seduces her. The scene depended on the very proper woman being so carried away that she plunges into unfettered love. The action took place in a hay stack.

The wife role was as perfectly cast as was Gary's. The star was incredibly beautiful but reputedly frigid and aloof both off and on screen. Gary had no irresistible urge to have after either the actress or her character.

The director foresaw all this and spent days in fantasy about the secret urges of this enamel-like star. He described the heights of aroused passions of women like her. All Gary had to do was make a start boldly and what response there would be.

Gary became sold. He actually became eager. So the scene went before the camera one evening. And Gary played his role beautifully. He was becoming so fervent that the scene would work, with smart editing, even if the dame stayed icy.

Suddenly, the female stopped the scene. "I feel quite awkward in this position. Tell me, what should I do with my left hand during this action?"

That was the end. How do you explain to a youth like Gary Cooper that he is doing well when the proposed sex partner thinks only of what the hell to do with her left hand?

It was one of the few scenes Gary ever did badly. ***

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ZORRO AND COMPANY

Continued

aware of James "strange behavior." When Don Manuel is killed in a raid by the outlaws, James shows his true identity before he expires.

12 Action Filled Chapters

For 12 chapters, Zorro foiled one plot of the heavies after another. An aerial bombing raid, attempts to steal valuable right of way deeds, tries at blowing up supplies and various acts of sabotage are foiled by the masked man and his friends until the grand finale when Zorro is unmasked by El Lobo and his men and held prisoner until the Rurales and a posse attack El Lobo's stronghold and the outlaw leader is trampled to death by Zorro's horse.

"Zorro Rides Again" was an important point for fans of Republic's serial output. It marked the first appearance as a team of directors James English and William Whitney, (Whitney and English would co-direct 17 serials for Republic, which would be looked upon as some of the best action footage made). Barry Shipman, John Rathmell, Franklyn Adreon, Ronald Davidson and Morgan Cox put together the screenplay.

For the dual-role of James Vega and Zorro, Republic cast newcomer John Carroll in the title role. Carroll was a perfect choice with a pleasing personality, good looks and a fine singing voice which was used in a literal theme song as well as one or two ballads. Helen Christian and Reed Howes were Joyce and Phillip Andrews while Duncan Renaldo (remembered by many as The Cisco Kid) played Renaldo (in excellent old-man makeup) as an excellent foil for Carroll. As the main menaces, Noah Beery Sr. and Richard Alexander played Marsden and El Lobo. For fans of villainy, there was probably a wish that more use had been made of Beery with his sinister looks and booming voice. He was definitely a villain's villain. Alexander, the action heavy, was a perfect El Lobo — mean, vicious, cold-blooded, murderous — and those were his good points!

*Watch for next month's installment.
Zorro returns with Tyrone Power.*



Screen Actors Guild sent a notice to Crown International requesting pension plan payment for Stanley-Hiss-self, the rattlesnake, starring in "STANLEY." If this causes Stanley to strike, the results could be fatal.

Did you know that Stanley's theme song is "FANGS FOR THE MEMORY?" Jack Oakie said it sometime ago and SAG proves it, that Stanley is no half-apsed actor.

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'Round The Good Tables'

By Geni Charlesworth

A great favorite after-dinner drink of Lanni's Inn patrons is Tuaca Coffee. In fact, Robert Kelly, owner of the popular Reseda prime rib emporium orders the special Tuaca cups by the carload! Shown: Kelly joining his lovely hostess Jeanne Noice and waitress (l) Terry Spalding in a Tuaca toast.

La Bacchus de Societe et Epicurus

La Societe de Bacchus et Epicurus — † Way back in 1963, a gentleman, Albert K. Gans, who loved getting together with friends at "good tables" averred that not only were our Southland restaurants superseding San Francisco's in number and variety, but also developing into top notch gourmet operations. He also felt, that given a chance, many chefs could come up with a fine dinner of gourmet quality for \$10 including tax and tip! The name of his first group, and still remaining the same under aegis of his pretty widow, Harriet Gans, is La Societe de Bacchus et Epicurus. Table for the dinners now has gone up to \$13.50, but still a great bargain for the gourmet adventurer.

Happily, Mrs. Gans' La Societe differs from ordinary gourmet groups. Both men and women are welcome to enjoy the affairs — there are no dues, no meetings and no high pressure sales efforts. In fact, when Harriet mails out the latest location and menu of her La Societe's dinner, she inevitably has to return many checks. It is that tremendously popular pastime with Southlanders. People come from all over to enjoy her selections.

Mrs. Gans personally makes final approval of menus and restaurants which are to hold the dinners, but also has good friends and food and wine authorities like Mike Roy, the famous CBS Radio chef-personality and Raoul Gripenwaldt, food and wine expert of the Santa Monica Evening Outlook, to assist her.

Our own Sportmens Lodge has been the scene of a couple of dinners held by La Societe de Bacchus et Epicurus — others have been Le Cellier in Santa Monica (French), the spectacular Princess Louise, (moored on the water at Wilmington - San Pedro area and the dinner served by white gloved waiters!); the Horikawa (Japanese downtown restaurant) which served the foods arranged artistically as a painter would create a painting; the Peking (Chinese) in Westchester, the International and Hacienda hotels near the airport; more recently an outstanding dinner, old New Orleans-style at the Thistle Inn on Glendale Blvd.

To name all the restaurants where the group has enjoyed dining, ye old Good Tabler would not have space, but they have been, for the most part,

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flawless. If you are interested in attending future dinners (nine are held per year) please call Mrs. Gans for more information at 556-2888. They are usually held on the last Monday and Tuesday of each month. Incidentally, this organization is the one of its kind I know of existing anywhere.

A friend, Lee Todd, who knows I love to discover "fun places" as well as good dining, sites steered us to a good one. If you're in to the Hollywood thing, they really have their own scenes nightly in Val de Vargas and Morrie Kaplan's Raincheck Room, 8279 Santa Monica Blvd.

It's a strictly-for-fun place, to chat and dine and rub elbows with some film folk you may have recently spotted on TV or in a movie. They have a lively bar and dinner, served from 5 p.m., consisting of seafood dishes, steaks, sandwiches and salads. My steak sandwich at \$2.75 was accompanied by piping hot, crisp French fries, and a nice salad. Half a litre of good house wine is a buck sixty-five.

Recently received a clever card from Val and they have just celebrated a 14th anniversary. They also offer a new double dart room, television room and a projection room wherein young hopefuls may show experimental films. Raincheck Room telephone is 656-7185. They're open daily.

Have heard some very good reports about L'Escargot, still another new French restaurant located at 12969 Ventura Blvd., Studio City. It is a co-owned venture with host and maitre d', Jacques Saint-Germes and Lucien Liart, both experienced in the restaurant field and ably assisted by chef George Rachlewicz. They're open for dinner from 5:30 daily except Mondays, and prices for the more than a dozen classic menu entrees range from \$4.75 to \$6.50. Your favorite cocktail, too. Res: 986-1163.

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Robert Kelly for his Lanni's Inn Second Annual Invitational Golf Tournament held at Braemar Country club in Tarzana. Proceeds from the event went to the West Valley Y.M.C.A.

OUT OF THE VALLEY DINING
TIP: We hadn't been down to L.A. Chinatown for many months so when our peripatetic bachelor pals, Charles Gwynn and Rick Richards suggested a visit we accepted with pleasure, and re-discovered Tang's, a 30-year-old family restaurant now located inside the Chinatown compound at 935 San Mun Way.

Pretty Birdie Tang, widow of Frank, the longtime and tremendously popular owner, has up and got herself two youthful partners, Raymond Woo and Dan Chan. Raymond, usually to be found greeting guests and doing almost anything else to make visitors pleased and comfortable, is young, enthusiastic and really in to making Tang's the top spot in the area.

Their chef is Ken Chan who is from the famous Golden Dragon and Four Seasons Restaurant in San Francisco. Tang's is now open every day with luncheons from 11:30 a.m.; a marvelous bargain (a large selection of Cantonese dishes for just a buck fifty-five including soup and tea and fortune cookie!) and superb Cantonese dinners at reasonable prices. Take four or five friends and each order something different — then share!

There is a Most Honorable Happy Hour, 4 until 6 p.m. daily and our own Valleyite, Paul Mitchell, is at the popular organ bar Weds. through Sunday night. Res: 624-5700. Tang's is easily reached by the Chinatown off-ramp just past downtown interchange via taking the Pasadena Freeway branch. Go down some night soon and make a most pleasant evening of it, or drop in for luncheon. ***

Continued on Page E-8

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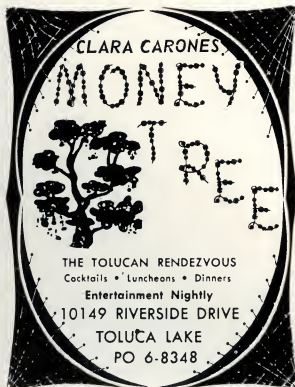
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Continued on Page E-7



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Heston FIWI Grant

The film industry workshops, inc., today received a grant to the workshops scholarship fund from Charlton Heston in Oslo, Norway, where he is locationing. Guest directors set for the workshops are Herb Wallerstein and Earl Bellamy. Non-profit, state chartered workshop trains directors and actors.

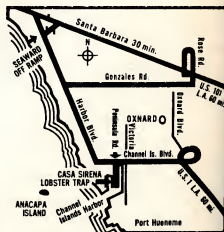
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INSIDE TRACK

NEWS FROM MAJOR MOVIE
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By Bea Colgan

COLUMBIA GEMS

JESPHA, GOPA AND LITTLE ELSA, the three lion cubs in "Living Free," will soon become familiar faces via new sew-on patches now on sale throughout the nation. The patches are part of Columbia's massive promotion-merchandising campaign now in motion on behalf of the film which opens locally next month. "Living Free" is bound to be compared with its predecessor "Born Free" but that is inevitable. The film is just as engaging with Susan Hampshire and Nigel Davenport aptly playing the Adamson roles, originally created by Virginia McKenna and Bill Travers. "Living Free" also has a haunting theme song, this time by Sol Kaplan with lyrics by Freddy Douglass.

MIKE FRANKOVICH is fast becoming known as one of Hollywood's foremost champions of Women's Lib though it's doubtful he ever envisioned himself in such a role. Now every married man knows what Women's Lib is about but as practiced in the home, is not always the way it is practiced in the business world. Frankovich, however, has brought the first picture on the subject to the motion picture screen and treats the subject intelligently and tactfully. The film has already been screened for the Ladies of Variety and the Hollywood Women's Press Club and received enthusiastic receptions at both showings.

JUMPING on the current religious revival bandwagon, Columbia has concluded negotiations with "Godspell" producers Edgar Lansbury, Stuart Duncan and Joseph Beruh, director John-Michael Tebalak and composer Stephen Schwartz, for the team to bring the smash off-Broadway musical based on the Gospel according to St. Matthew to the screen. "Godspell," an archaic form of the word "gospel," is a high-spirited recreation of the life and teachings of Jesus Christ and was widely praised by



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the critics when it made its debut in May, 1971.

J. RAYMOND BELL, VP of Columbia Pictures Industries, Inc., was decorated with the highest civilian award of the U.S. Air Force at a surprise ceremony that concluded the gala National Air Force Salute at the New York Hilton Hotel recently. Bell, who was general chairman of the event, was presented the Exceptional Service Award by Robert C. Seamans, Jr., Secretary of the Air Force, and General John D. Ryan, Air Force Chief of Staff. Bell received the award for his meritorious services to the Air Forces since 1962.

IVAN VOLKMAN has been set by producer-director Stanley Kramer as production manager of "Oklahoma Crude," a romance-action film set in the oil fields of the early 1900's which Kramer will bring to the screen for Columbia this fall. It should be a goodie as Kramer has lined up George C. Scott, Faye Dunaway and John Mills to star.

ROSS HUNTER's musical version of "Lost Horizon," is currently filming at The Burbank Studios. The all-star cast includes Peter Finch, Liv Ullman, George Kennedy, Sally Kellerman, Olivia Hussey, Sir John Gielgud, Bobby Van and Jimmy Shigeta. Everyone will be singing and dancing up a storm to the music by Burt Bacharach and lyrics by Hal David. Prior to start of production, Hunter threw a lavish party on the Shangri-La set culminating in a concert by Bacharach playing and singing the songs written for the film.

MIKE FRANKOVICH has scored another coup with the signing of Ernest Tidyman to write the screenplay of "A Report to the Commissioner," the film version of the forthcoming novel by James Mills. Tidyman, nominated for an Oscar (could be the winner when you read this) for his screenplay of "The French Connection," recently received the Writers Guild Award for the same film.

SAD TO NOTE the recent passing of a dear lady and friend, Cricket Kendall, for 15 years publicity director of Carl Foreman's Highroad Productions in New York. In the 50's, she served as executive secretary of the Publicists' Guild in L.A. She will be missed by her many friends everywhere.

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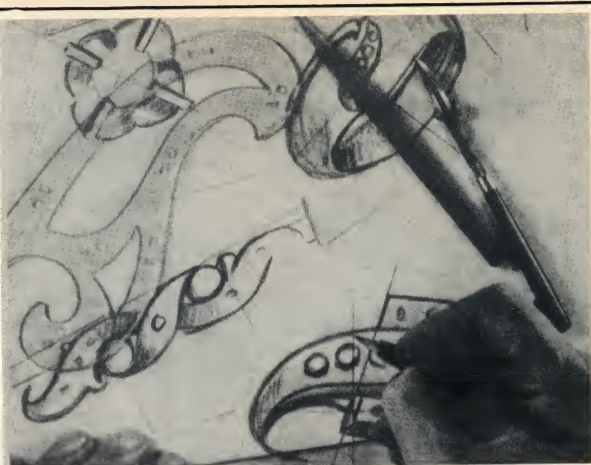
friendship with Gale Sayers, Chicago Bear Halfback, aired as an ABC-TV Movie-of-the-Week last November. As of this writing, the film has received the following awards, nominations and citations: Mass Media Brotherhood Award from the National Conference of Christians and Jews; Directors Guild of America Award to Buzz Kulik; Writers Guild of America Award to William Blinn; Black Sports Magazine Award for "interracial understanding through the medium of sports;" Eddie Award nomination; Golden Globe nomination; a citation from the Congressional Record "as one of the truly moving television and screen achievements in recent years, and a citation from the NAACP. Whew!

HUGH MORTON KEEPS BUSY. Don't know where he finds the time for all these extra-curricular activities in addition to his production assistant chores at Screen Gems. Hugh recently directed "Up the Down Staircase" at Notre Dame High School. Active in the Drama Teachers Association of Southern California, Morton serves as judge at all of the California High School Drama Festivals and this marked the 6th time he has directed a play at the all-girl academy. Catherine Ferrar, who starred in Hugh's first play at Notre Dame, was signed recently as a co-star in "The Sixth Sense for ABC-TV. Shows Hugh knows how to pick 'em.

SCREEN GEMS has long been known for its half-hour comedy hits, ("Father Knows Best," "I Dream of Jeannie," "Bewitched" among others) but what isn't known is that their movies made for TV have set a record that is unequalled by any other film studio. The TV division of Columbia Pictures Industries has produced three of the 10 movies that have reached the greatest number of homes in their original presentations. The three are "Brian's Song," "Call Her Mom" and "Feminist & The Fuzz," latter the first TV movie on Women's Lib.

DISNEY DOINGS

HONG KONG loves "The Love Bug" and Walt Disney Productions loves Hong Kong. The film has just established an all-time boxoffice record in Hong Kong (\$400,000 U.S.) in two theatres, the Roxy and Royal. "Bug" outgrossed the previous record holder, "The Sound of Music" by a considerable margin and this must bring joy to the hearts of the Disney stockholders as well as management. Also doing well in foreign distribution



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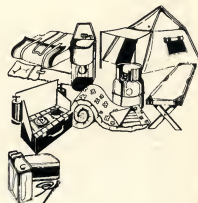
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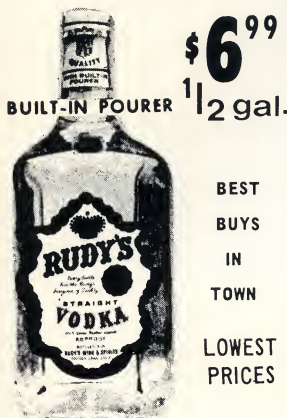


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is "The Aristocats." Based on the boxoffice performance in Europe, Disney Productions estimates that the film will bring foreign film rentals in excess of \$15,000,000, thus becoming the highest grossing foreign release in the company's history. Previous Disney record holder for foreign revenues was "Mary Poppins."

A PHOTOGRAPHIC TEAM headed by co-producers James Algar and Dick Pfahler began a globe-girdling tour of 23 countries last month to film "Magic Carpet 'Round the World," a new subject for Monsanto Company's Circle-Vision 360 attraction at Walt Disney World in Florida. The surface team consists of Danny McCauley, Robert Barclay, Richard Kelley, James Luske, Joseph Nash, William Record and Marc Robertson. The aerial team is headed by Andrew Jackson, Michael St. Hilaire and Darryl Davis. Lucky teams are visiting Peking, Hong Kong, Bangkok, New Delhi, Agra, Nairobi, Cairo, Jerusalem, Athens, Rome, Venice, Vienna, Paris, Madrid, Copenhagen, Moscow, Leningrad, Lisbon, Gibraltar, Istanbul, Edinburgh, San Francisco and other locations. Quite a sightseeing tour for the able lensers.

VERSATILE GODFREY CAMBRIDGE, who received his athletic training "running the bus" every morning in Columbia's "Watermelon Man," has been signed to star in "The World's Greatest Athlete," Disney comedy directed by Robert Scheerer. This time he plays a college coach on a losing streak who finds an athletic prodigy in the African jungles. Jan-Michael Vincent has the title role of a nature boy who becomes an American sports hero. Filming began last month.

AIPIECES

If we didn't know better, we'd think that Bob Yeager was the unit publicist on "Slaughter." Who else but Bob would cast Rip Torn as a Mafia chieftain in a film with such a deadly title! Well, AIP thought of it, and did, and Rip will be the object of a smashing pursuit through Mexico City by Jim Brown in the drama of a Green Beret veteran trying to avenge the Mafia murder of his parents. Stella Stevens plays Brown's girl friend. "Slaughter" will be released in August.

AIP's PUBLICITY department asked us to tell you about an unusual motion picture and after attending a press "screaming," we can verify its unusualness. "Frogs" is a fun picture, frightening in a constructive way. A lively drama about an excitingly ecological subject — nature striking back at man. Don't know who was screaming the loudest but noticed the gentleman on our left made frequent use of a pair of earmuffs. AIP should have provided earplugs for those less squeamish than I.

THE HUES CORPORATION, not to be confused with the Hughes Corporation, has been signed to appear in "Blacula" and to sing, appropriately enough, "There He Is Again" in the modern black Gothic terror version of the Dracula story.

AIP has reached an agreement with Joe Solomon, president of Fanfare Corp., for the distribution of six films in 1972. Already in release is "Soul Soldier," starring Rafer Johnson, Lincoln Kilpatrick and Robert DoQui. Also on the schedule are "The Loner," starring Dean Stockwell, Pat Stich and Todd Suzman; "Horror on Snake Island," starring Bryant Haiday and Jill Haworth; "Top of the Heap,"



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which stars Christopher St. Johns, Paula Kelly and Patrick McVey; and "Hot Summer Week" starring Jack Palance. These films are in addition to Al's own list of 26 productions.

OF PARAMOUNT IMPORTANCE is news that "The Godfather" is breaking boxoffice records wherever it opens, to the delight of Bob Goodfried and his ad/pub staff. Probably no other film in recent years was as much in the public eye as this one, with the possible exception of "Cleopatra." Timed for opening dates were cover stories in Life and Newsweek and a feature story in Time. Now Fawcett Publications has issued a paperback motion picture edition of Mario Puzo's best-seller with 32 pages of scene stills from the film.

Multi-talented Francis Ford Coppola, who directed and co-wrote "The Godfather" with Mario Puzo, has been signed to write the screenplay for "The Great Gatsby," also for Paramount. Robert Evans' own Ali MacGraw will play the starring role of Daisy in the film which will be produced by David Merrick and directed by Jack Clayton.

ROBERT EVANS, the young executive vice-president in charge of world-wide production has just been handed a new five-year contract by Paramount president, Frank Yablans. The new deal will also allow him to function as producer for five properties over the five-year period which will also be for Paramount release.

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British "Picture Show" mags, 1922-1941 inclusive. Also "Film Pictorial," "Film Weekly," 1930's. Highest prices paid. Barrie Roberts, 115 Henry St., Brooklyn, N.Y. 11201.

GOOD 16mm. print of Kings Row. No dups, please. D. E. Housholder, 7711 Brynwood, Houston, Texas 77055. (713) 681-0539.

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16mm Sound and Silent Classics. Brand new prints. Fine quality. Prints in stock. Illustrated catalogue 25 cents. Manbeck Pictures, 3621-H Wakonda Drive, Des Moines, Iowa 50321.

I am interested in obtaining a copy of the program booklet which M.G.M. issued with their 1934 film Tarzan and His Mate, also Marian Marsh material. Jim Daley, 67 Call Street, Jamaica Plain, Mass. 02130.

WANTED: 16mm TV shows — ALFRED HITCHCOCK, OUTER LIMITS, THRILLER, ONE STEP BEYOND, THE UNTOUCHABLES, TWILIGHT ZONE. Robert Meek, Rt. 3, Box 608, Burleson, Texas 76028.

Have 8 & 16mm films for sale or trade. Your list for mine. Want Houdini Material. William Patterson, Box 8180, Universal City, California 91608. HO9-2261.

FILMS, RADIO SHOWS, TRANSCRIPTIONS related memorabilia. BUY-SELL-TRADE. Send details and prices. Send \$1.00 for catalog (refundable). Box 724, Dept. HS, Redmond, WA. 98052.

"WANTED" — ALICE FAYE photographs, snapshots, old fan magazine portraits, especially colored ones. Roy Bishop, 327 South Kenmore Ave. No. 105, Los Angeles, California 90020.

WANTED — 16mm GRAPES OF WRATH, any John Barrymore's, All Quiet, Greenberg, 69-08 226th St. Bayside, N.Y. 11364

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Which may suggest why the Jaguar XJ6 was selected as one of the world's ten best cars by Road & Track.

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It was to design a sedan that would set new standards of comfort and luxury, road-holding and ride, steering and braking, performance and safety, while maintaining the standard of value traditionally associated with Jaguar.

In building the Jaguar XJ6, we held fast to that idea without compromise.

A few particulars.

The XJ6 is powered by a 4.2 litre twin-overhead camshaft engine that was described by a prominent automotive publication as "almost faultless".

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That characteristic derives from the engineering that went into the Jaguar XJ6. A fully-independent 4-wheel suspension system designed to negotiate the ruts and bumps of English country roads.

And power-assisted rack-and-pinion steering. Caliper-type disc brakes front and rear, also power-assisted.

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we said it was 'uncannily swift, gloriously silent and safe as houses.' We still like that description. It was also one of the best-handling sedans in the world as well..."

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